

African Burial Ground News

*Learn from the past
to prepare for the future.*

VOLUME 4, NO. 4 • SUMMER 2006

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African-American National Monuments

There are three African-American National Monuments: the Booker T. Washington National Monument in Virginia, the George Washington Carver National Monument in Missouri, and the African Burial Ground National Monument in New York. Other National Monument sites in New York include Governors Island, the Statue of Liberty, Castle Clinton, and Fort Stanwix. A site is designated as a National Monument by presidential proclamation under the Antiquities Act of 1906; then, it becomes a permanent unit of the National Park Service. The number of national monuments total 74.

Booker T. Washington National Monument

The Booker T. Washington National Monument established in 1957 in Hardy, Virginia includes the birthplace of Booker Taliaferro Washington—the Burroughs' plantation, where he was born in a rudimentary log cabin in the slave quarters in 1856. The reading of the Emancipation Proclamation in front of the Burroughs' home in April 1865, became a major transformative factor in his life, and Washington would return in 1908 to give welcoming remarks as an educated and highly influential man.

In his autobiography, *Up from Slavery*, Wash-
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National Park Service

Booker T. Washington National Monument site. On the historic plantation trail, one can view the trace of the Big House. Behind it is the smoke house. On its right is the kitchen cabin.



Monique Singletary

PS 295 students show the African Burial Ground Quilt and the Adinkra symbols that they made.

African Burial Ground Projects in the Classroom

African Burial Ground Memorial Quilt

Classroom teachers Christy Stewart and Jonna Rao along with art teacher Carol Parlato, designed a project in which 4th grade students at PS 295 in Brooklyn, NY, studied African Americans who lived during the colonial period using the New-York Historical Society curriculum guide. Then, they wrote poems based on the life of one particular individual and chose an Adinkra symbol that represented the qualities of that individual. Each student created an Adinkra

stamp with the guidance of Parlato and stamped its image on a section of the quilt to complement their poem. When the class was asked how they decided to make this beautiful quilt, a student responded: "We knew that there were people at the burial ground who had been enslaved and we wanted to ensure that they were never forgotten so we wrote a poem." After a class presentation about the cloth, the students donated it to the African Burial Ground. Here is one of the poems

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The Lady, the Dancer, the Legend... Katherine Dunham

BY SHAUN M. RASMUSSEN

As a cultural anthropologist, Katherine Dunham created a style of dance that fused American modern movement with African and Caribbean culture. Ms. Dunham's technique provided Americans with a newfound appreciation of African Culture.

Born June 22, 1909 in Chicago, Illinois, Katherine Mary Dunham radiated talent, intelligence, grace, and dignity from the moment she danced her way into the world. As a teenager Ms. Dunham was exposed to the glitz and glamour of the stage by relatives who were vaudeville performers. After attending a seminar on cultural anthropology, as a student at the University of Chicago, Ms. Dunham recognized dance as a form of cultural expression.

She felt a deep connection with the islands of the Caribbean and even studied the Vodoun tradition in Haiti and later became a priestess of the religion. She was welcomed into the Caribbean culture and exposed to rituals and styles of movement that were foreign to American modern dancers. Ms. Dunham's modern American training and Afro-Caribbean method of dance led to the

Dunham Technique.

More than a dancer and choreographer, Ms. Dunham wrote books on her anthropological studies, lectured, and with the 1963 production of *Aida*, became the first African American to choreograph for the Metropolitan Opera.

Also, in an effort to combat poverty, violent behavior, and anger among youth in East St. Louis, Illinois, she founded the Performing Arts Training Center (PATC) in 1967. In 1977, Dunham opened the Katherine Dunham Museum and Children's workshop. The museum housed Ms. Dunham's extensive collection of artifacts, performance memorabilia, and personal effects. The center and museum presented African-American youth with the opportunity to learn about African Culture as well as to participate in arts programs.

In 1979, Ms. Dunham received the Albert Schweitzer award for her professional and humanitarian contributions. In 1983, President Reagan and the Kennedy Center



Schomburg Photograph and Prints Division

honored her contributions to American Culture. Ms. Dunham's life of activism began in her youth when she refused to perform to segregated audiences. Continuing a life of activism in 1992, at the age of 82, she went on a 47-day fast as a means of protesting the U.S. deportation of Haitian people seeking refuge following a military coup. She ended her strike at the request of Haiti's President Jean-Bertrand Aristide.

Katherine Mary Dunham worked, lived, and loved authentically. She was a talented woman who brought expression and feeling to every facet of life that she touched. Ms. Dunham's journey enabled her to dance on some of the world's greatest stages. That journey has ended, and Katherine Dunham is now dancing in the land of the ancestors.

Legacies: Contemporary Artists Reflect on Slavery

BY PATRICIA LEONARD

"They will remember that we were sold but they won't remember that we were strong. They will remember that we were bought, but not that we were brave."

William Prescott, former slave 1937

Reflecting on the concerns of this former slave, I wish that he were here to visit the New-York Historical Society's latest exhibition, *Legacies: Contemporary Artists Reflect on Slavery*, the second of three that focuses on slavery. It is the Historical Society's first contemporary art exhibition that explores the subject. Mr. Prescott would be gratified to know that the language of art is not silent and that memories of ancestral strength and bravery have endured.

Each of the 32 living artists represented in *Legacies*, affirm the power of trans-generational experience and recall of all that slavery was and all that has resulted from this blight on our nation's conscience. This exhibition has bite. The contradictions are visible; and the wretched reality of slavery is undressed in an aesthetically beautiful way.

Harlem, born Faith Ringgold, is unflinching in her "Slave Rape Story Quilt" from her *Slave Rape* series. The narrative speaks about the violations our foremothers suffered. Lorenzo Pace, creator of "Triumph of the Spirit," a sculpture commemorating American slavery, chose to reflect upon family. Photos, heirlooms, collages of images, and objects fill the space. An enclosed white picket fence

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In Motion: African-American Migrations

BY SYLVIANE DIOUF

African-American history and culture have been shaped by migrations. The story began with the transatlantic slave trade and continued with the migrations of runaways, the domestic slave trade, northern and western movements in the 19th and 20th centuries, and the immigration of people from the Caribbean, Haiti, and Africa.

Of 13 major migratory movements of people of African descent to, within, and out of the United States, two were forced and 11 were voluntary. For centuries, ordinary men and women have looked for better opportunities. Always in motion, resourceful and creative, they have been risk-takers in an exploitative and hostile environment. Their survival skills, efficient networks, and dynamic culture have enabled them to thrive and spread, and to be at the very core of the settling and development of the country. The



Web site *In Motion: The African-American Migration Experience (AAME)* tells their story with the help of the most prominent scholars in the field.

Between the mid-1600s to 1860, about half a million Africans arrived in the United States; they represented five percent of the 10 million who survived the Middle Passage. A lot is now known about them, thanks in part to the study of 35,000 slave voyages. For the first time, on the *AAME* Web Site, with detailed maps and tables, users can learn where exactly the Africans came from and their repatriation in the United States. One will learn, for example, that people from Angola and Congo were the most numerous over-

all, and represented the largest group in the Carolinas and Georgia; but Nigerians were predominant in Maryland and Virginia; and Senegambians were a large group in New York. Hundreds of illustrations, and dozens of books, book chapters, and articles provide background information and the most up-to-date research.

The story of African-American migrations is also one of resistance on the African continent, the slave ships, and U.S. soil. From the beginnings of slavery until the end of the Civil War, tens of thousands of African Americans attempted to make or succeeded in making their way to freedom. It is estimated that at least 50,000 men, women, and children ran away each year to Southern cities, the North, Canada, and Mexico; and among them a few thousand remained free. Maroons living in the swamps, travelers along the Underground Railroad, alone or in small groups, planned their escapes for weeks, even months, waiting for the right moment. The routes they took, the autobiographies some of them wrote, and the interviews others gave in the 1930s, along with contemporary and modern studies form a rich part of African-American history easily accessible on the Schomburg's Web Site.

In Motion also brings to light a forgotten forced migration: the domestic trade that displaced some 1.2 million men, women, and children from Virginia, Maryland, and the Carolinas to the Deep South from the 1790s to 1865. It brought immense suffering, separating families and increasing the climate of insecurity in the community. It also distributed the African-American population throughout the South in a migration that greatly surpassed in volume the transatlantic slave trade to North America. Numerous texts, photographs, and detailed maps retrace one of the most compelling episodes in African-American history.

With several detailed lesson plans for each migration, bibliographies, and related Web sites, *In Motion* offers teachers an immensely valuable tool that has no equivalent. In 17,000 pages of text and 8,300 images, the user-friendly *In Motion: The African-American Migration Experience* shows how people's hopeful journeys have not only changed their community, their country, and the fabric of the African Diaspora, but also the Western Hemisphere.

The History of Broadway and Other Places on Manhattan Island, ca. 1658



BY CHRISTOPHER MOORE

Broadway, perhaps the world's most famous road, began as a narrow Native American trail that traversed Manhattan Island from north to south. The native Lenape (an Algonquian word, meaning *the people*) traveled down the path to its southern terminus for an annual festival honoring both the sun and their ancestors. At trail's end, they would feast on oysters and clams, and deposit the empty shells on the ceremonial mound along the East River. The Dutch named the shell mound, which is sacred in native traditions, "Pearl Street" because of its glistening mother-of-pearl surface.

When the Dutch arrived in 1625 with a labor force of enslaved Africans, the trail a.k.a. *Road to the Wickquasgeck* – a tribe north of Manhattan – was widened and leveled for European carts and wagons. The Dutch then called it de Heere Street or "the Master's (or gentlemen's) Street." The enslaved laborers also built **Fort Amsterdam**, and in 1653, they built **The Wall** (Wall Street) from river to river, across the island. In 1658, at the direction of Governor Peter Stuyvesant, the enslaved workers extended a spur northward from the Bowery Road up to the island's new second major settlement, **New Harlem**, and known then as the Road to New Harlem (later the Boston Post Road).

For almost 200 years Broadway was a secondary route from lower Manhattan, with most travelers using the Bowery Road to the roads going north. Ironically, it was the simultaneous "burial" of the African Burial Ground and the **Collect Pond**, a large freshwater lake, in the early 1800s that made Broadway the preferred route up the west side of Manhattan. In burying the cemetery and lake to make usable real estate, Broadway then extended directly north to Astor Place. There it connected with the Bloomingdale Road, which followed closely a native trail to about 155th Street. By 1869 the stretch from 59th Street to 155th Street was widened to 150 feet wide, and renamed "The Boulevard." In 1899, the entire route was given the name Broadway.

ington recalled how he felt in a society that made it illegal to educate slaves, writing: "I had the feeling that to get into a schoolhouse and study [like the other boys and girls] would be about the same as getting into paradise." He pursued his early education by working in the salt furnaces and coal mines of West Virginia in the early morning so that he could afford to attend school later in the day. He traveled nearly 500 miles, on foot, from West Virginia to Virginia in order to attend Hampton Institute where he worked as a janitor to pay for his studies from 1872-75. Upon completion, Booker T. Washington became a teacher and later, returned to Hampton to instruct courses. Washington became known as the "Wizard of Tuskegee" for the establishment of Tuskegee Institute in Alabama in 1881. With a \$2,000 grant from the state of Alabama, he orchestrated its development from the placement of foundation bricks, to the coordination of academic and industrial training, to the teaching of courses. By 1900, Washington had made Tuskegee Institute the most supported black educational institution in the country. In the same year, Washington helped organize the Negro Business League, an effort to help African Americans develop their own commercial ventures.

Many black intellectuals and civil rights leaders, however, were becoming increasingly concerned about Washington's accommodationist policy, especially after the delivery of his well-known Atlanta Compromise address to the Cotton States Exposition in 1895, proposing that: "In all things purely social we can be as separate as the fingers, yet one as the hand in all things essential to mutual progress." With the South blocking African Americans from exercising the right to vote guaranteed by the 15th Amendment, the rise of the Ku Klux Klan, and expansive industrialization in the North, many African Americans disagreed with Washington, feeling that economic oppression could be relieved best through concrete legal and political changes to secure voting rights and racial equality. Washington's papers reveal that, beyond public view, he did fund some court challenges and other anti-segregationist activities.

Booker T. Washington died in 1915 at 59 years old and was later buried at Tuske-

gee Institute. Harvard University recognized his work with an honorary degree and President McKinley acknowledged the success of Tuskegee Institute by visiting its campus in 1898.

The Booker T. Washington National Monument site includes 239 acres of park and farmland. This area contains most of the 207 acres of the original Burrough's plantation as well as reconstructed farm buildings. On this site, Civil War period farm life demonstrations take place and park rangers are available to provide information. Also, there is a visitor center with audiovisual programs and exhibits. The services include self-guided and guided tours as well as special events that take place in the summer.

For More Information:

Booker T. Washington National Monument
12130 Booker T. Washington Highway
Hardy, VA 24101-9688
540-721-2094
www.nps.gov/bowa



National Park Service

George Washington Carver National Monument site. The sculpture shows Carver as the young "plant doctor" respecting and caring for a plant in his left hand.

George Washington Carver National Monument

When the childhood residence of George Washington Carver was designated as a National Monument in 1943, it became the first in many categories: It was the first site to acknowledge the achievements of an African American, to recognize the guidance of an American educator, and to celebrate the resourcefulness of an agricultural researcher. This monument site where George Washington Carver lived as a boy was also the first

to be assigned to a birthplace of a non-President. These defining elements of the monument provide a glimpse at Carver's work as a humanitarian, educator, and scientist.

Carver was born circa 1864 in Diamond Grove, Missouri on the Moses and Susan Carver farm, during a period of great civic unrest, just before the end of the Civil War and the abolition of slavery in 1865. Shortly after his birth into slavery, a rogue band of confederate bushwhackers, guerilla soldiers known to wreck havoc on the borders of Kansas and Missouri, forcefully took his mother, Mary, and him to be resold in another state. A Union scout came back with George but not his mother. When George returned, he had a respiratory disease that would affect his later health. Because of his poor health as a child, he was given household chores rather than farming tasks, allowing him to devote a greater amount of time exploring the natural world. He sought to understand how living entities were organized from fundamental elements within nature. He remarked that

the voice of the Creator spoke through all forms of creation such as "flowers, rocks, animals, plants." Because of his knowledge in treating plants, his neighbors began to speak of him as the "plant doctor."

Carver sought to better understand the potential of science by expanding his knowledge. However, the school in Diamond Grove would not admit black students. Not discouraged, he traveled over seven miles south to attend school, where his favorite subjects were the sciences, math, music, and painting. He applied and was accepted to Highland College in Highland, Kansas only to be rejected when they learned of his race. With supportive encouragement, he then applied and was admitted,

as the first black student, to the Agricultural Science Department of Simpson College in Iowa, later, earning a master's degree from Iowa Agricultural College while working as a janitor to support his studies. There he furthered his studies as the first faculty member and researcher of African descent in Plant Pathology and Mycology, the study of fungi. Eventually, his nationally recognized accomplishments as a botanist gained the attention of Booker T. Washington at Tuskegee Normal and Industrial Institute. He offered Carver a position in their agricultural extension in 1896. From that point, Carver lectured and

performed research at Tuskegee Institute for 47 years until his death in 1943, at 79 years old. The engraving on his tomb reads: "He could have added fortune to fame, but caring for neither, he found happiness and honor in being helpful to the world." Some of the organic materials that he transformed into products include the peanut, sweet potato, pecan, cowpea, and soybean. His use of the peanut and soybean provided a means by which the Southern agricultural economy could reduce its great dependence on cotton. He found over 300 uses for the peanut including shampoo, baby massage cream, gas, cooking sauce, and printer's ink. In addition, he was able to derive over 100 products from sweet potatoes. Carver had successes in herbalism, art, music, chemistry, botany, mycology, as well as cooking and massage, and in the 1930s, treated polio patients through a combination of peanut rubbing oil and massage therapy.

The Royal Society of the Arts in England honored Carver by awarding him a highly regarded membership in 1916. Also, U.S. commemorative stamps celebrated Carver's work by carrying his image in 1948 and 1998; in addition, a commemorative half-dollar coin depicted Carver from 1951 to 1954.

The George Washington Carver monument site includes 210 acres of the original 240-acre Moses Carver farm. On this site of rolling hills, woodlands, and prairies is a $\frac{3}{4}$ mile nature trail, a bust of Carver, a museum, an interactive exhibit, the 1881 Historic Moses Carver house, and the Carver cemetery.

For More Information:

George Washington Carver National Monument
5646 Carver Road
Diamond, MO 64840
417-325-4151
www.nps.gov/gwca

African Burial Ground National Monument

Rediscovered in 1991, the approximately seven-acre African Burial Ground site in lower Manhattan was named a National Landmark in April 1993 and the portion located at Duane and Elk Streets was designated as a National Monument on February 27, 2006. This landmark site is the final resting place for close to 20,000 African men, women, and children who lived during the 17th and 18th centuries. The African Burial Ground National Monument site includes



Rendering of the African Burial Ground Memorial by Architect Rodney Léon.

the location where 419 human ancestral remains and artifacts were excavated between 1991 and 1992 and reburied after a multi-city tribute in 2003. At the request of the U.S. General Services Administration, the National Park Service conducted public forums as part of the selection process for the African Burial Ground permanent memorial designer. Rodney Léon, President and Co-Founder of Aarris Architects, was named the designer in April 2005. Construction is in progress and the monument dedication is anticipated in Spring 2007.

The African Burial Ground reaches back possibly as far as the early 17th century when enslaved Africans were first recorded in the Dutch-ruled city. Because those of African descent could not be buried within New Amsterdam's city walls, an area of steep hills known as the *Kalch-hook* became the burial ground for the black community. The English took control of the colony they renamed New York in 1664, and it became an active center of the African slave trade. They tightened restrictions on the enslaved and formalized them into a slave code, fostering numerous rebellions, including two

major incidents in 1712 and 1741. By the 18th century the black population, enslaved and free, had increased and up to 20,000 people had been buried at what is now known as the African Burial Ground. As the city expanded after the Revolutionary War, the African Burial Ground site was gradually filled to accommodate the construction of more buildings, and memory of it was lost.

The Office of Public Education & Interpretation (OPEI) for the African Burial Ground Project, located in the lobby of 290 Broadway, provides site tours of the

commemorative artwork and memorial site, documentary film presentations, and programs for educators. Currently, there are related exhibits in the OPEI Interpretive Center and the lobby.

For More Information:

African Burial Ground National Monument
Office of Public Education & Interpretation
290 Broadway, Lobby
New York, NY 10007
212-637-2039
www.africanburialground.gov

Projects in the Classroom, from page 1

from the quilt in honor of Colonel Tye that was paired with the Sankofa symbol, which means learn from the past.

War

Soon we will wipe each other out
And there will be nothing left
Not a flower, and not a Soul.

There will only be air
and air alone so what can you do
when there's only war?

By Francisco Paredes
In memory of Colonel Tye

Genetics

At Middle School 56 in New York City, Ms.

McKenzie incorporated the study of the burial ground as part of her social action approach in learning for her peer leadership group named Watoto, which is the Swahili word for "children." These students studied genetics and migration patterns as well as created family trees that go back five generations.

OPEI Spring Open House and Pinkster Celebration

On Saturday, May 13, 2006, the Office of Public Education & Interpretation (OPEI) hosted the African Burial Ground Spring Open House and Pinkster Celebration at 290 Broadway. Pinkster is an African-American tradition that evolved in the colonial era in New Netherlands from the incorporation of African cultural and religious practices in Dutch tradition. Throughout the day, the spirit of this holiday was present. The music, dancing, pageantry, and first fruit Kwanzaa traditions that define this celebration were experienced in the welcome given by Patricia Leonard; praise song and musical journey performed by Joyce Idowu; the Native American Ten Commandments read by Monique Singletary; the history of Pinkster given by Chris Moore; libation, welcome, and requiem dances performed by Something Positive; as well as children's activities and refreshments. During this Open House, one could view the interpretive exhibit and the reinterment video in



Jerome Stevens

Something Positive Libation Dance. Pouring libation is a way of giving of ourselves; it thanks the ancestors for paving the way and asks for their blessing to go forth.

the interim OPEI Learning Center as well as take a site tour of the commemorative artwork in the lobby of 290 Broadway. It was a joyful experience!

African Burial Ground Symposium

At the African Burial Ground Symposium held at the Schomburg Center for Research in Black Culture on May 20, Christopher Moore, Michael Blakey, and Jean Howson reviewed the history of the Project from 1991, when there was little awareness of the burial ground, to 2006, when it was selected to become a National Monument.

Christopher Moore, former member of the Federal Steering Committee who can trace his roots in New York back 11 generations, reminded us that the burial ground is about family. He reviewed its history and discussed the Underground Railroad in Brooklyn. Jean Howson, former Senior Lab Director for the New York Burial Ground, provided insights about variations in burials as well as African Americans who sought control of their cemeteries. Michael Blakey, former Director of Bioanthropological Research at Howard University, emphasized that the collective efforts between the scientists and broader community for the African Burial Ground Project contributed to a democratization of knowledge that has made "descendant community" an important word to physical anthropologists. The burial ground continues to inspire research and growth.

International Update

On May 10, France held celebrations for the first anniversary of their Senate's unanimous adoption making the slave trade and slavery a crime against humanity. French TV 1 filmed the story of the enslaved Africans in NYC at the African Burial Ground site to be included as part of this event.

Artists Reflect on Slavery, from page 2

with stuffed animals, reminiscent of the American dream is juxtaposed by a scathing indictment of this contradiction written by Pace's 16-year-old daughter, forming another link in his family's journey from slavery to freedom.

Kara Walker's selected eight pieces from her 26-piece *Emancipation Approximation* series is rife with the unspoken and taboo in issues of race, gender, and sexuality in the antebellum South. Walker digs into your soul with grace, leaving unforgettable images to ponder.

Malcolm Bailey's "Hold: Separate But Equal" uses a slave ship to emphasize the 1892 Supreme Court's Plessy V. Ferguson decision and internationally acclaimed

Barbara Chase Riboud offers a bronze overcast of the head of "Africa Rising." The larger than life size sculpture of "Africa Rising" was commissioned by the United States General Services Administration to memorialize the African Burial Ground. Ellen Driscoll visualizes what life must have been like for Harriet Jacobs, who lived in an attic for seven years as a fugitive slave. Ms. Driscoll's cone shaped refuge incorporates light and motion to bringing the outside world in and project the slave girl's life into the world.

Lowery Stokes Sims, president of the Studio Museum In Harlem, led the curatorial team who brought these highly acclaimed artists together. They include Kerry James Marshall, Fred Wilson, Willie Birch, Eli Kince, Renee Cox, Melvin Edwards, Algernon Miller, Carrie Mae Weems, Betye Saar, among other

extraordinary talents whose insight touches the place of pain so we can get to our higher, strengthened selves. *Legacies* remembers lynching, working, struggling, and surviving. It shares with us the pain, the hope, and the worth of humanity. This exhibition gives us permission to honor those brave and strong ancestors who were enslaved. This exhibition is worth seeing.

Legacies: Contemporary Artists Reflect on Slavery will be on view until January 7, 2007. A scaled-down version of the *Slavery in New York* exhibition has been added to the Society's permanent collection, housed in the Henry Luce III gallery. The New-York Historical Society is located at Central Park West and 77th Street. For further information, call: 212 873-3400.

African Burial Ground Moves Forward with Selection of Interpretive Center Designers

Maria Burks, Commissioner of the National Parks of New York Harbor, has announced the selection of two firms who will complete the work on the African Burial Ground Interpretive Center, part of the African Burial Ground National Monument in Manhattan. When completed in 2008, the center will provide opportunities to learn about the free and enslaved Africans who lived and worked in Manhattan and were interred in the 17th and 18th century African Burial Ground. The center will also acknowledge the civic movement credited with preserving the site and making its significance known, as well as its continuing relevance to today's society.

Roberta Washington Architects of Manhattan was selected by the National Park Service (NPS) to complete the architectural design. Amaze Design, Inc. of Boston was awarded the contract to create the interpretive media for the center after extensive consultation with subject matter experts.

"The National Park Service looks forward to working with the selected firms, the technical advisors, the General Services Administration (GSA) and the public as we move forward with the development of a center that is worthy of the African Burial Ground and honors the contributions of the Africans who lived, worked and died in New York City," commented Burks.

The Amaze Design team includes a distinguished group of design professionals and several subject matter specialists with intimate knowledge of the African Burial Ground. These specialists include exhibit developer Sara Smith and exhibit designer Scott Rabiet who both worked on the visitor center for the Selma to Montgomery National Historic Trail. Specialists also include Dr. Deborah Mack, a senior African American planner and an Africanist by training; Dr. Sherrill Wilson, former director of the African Burial Ground Office of Public Education and Interpretation; and Dr. Jean Howson, former African Burial Ground Associate Director for Archaeology. Madison Davis Lacy of Firethorn Productions will serve as the filmmaker.

Roberta Washington, FAIA, Principal, and John Samuels, Project Manager, will lead the Roberta Washington architects team; both are members of National Organization of Minority Architects. Hardie & Associates Consulting Engineers will provide the mechanical, electrical and plumbing designs for the center, with Gedeon Engineering provid-

ing the structural and civil engineering.

Those who have previously contributed to the development efforts and who will advise the NPS during the interpretive center development include Dr. Michael Blakey, College of William and Mary; Dr. T.J. Davis, Arizona State University; Dowoti Desir, former African Burial Ground Memorial advisor; Howard Dodson, former African Burial Ground Federal Steering Committee Chairman; and Fath Davis Ruffins, National Museum of American History, Smithsonian Institution.

The development of the new interpretive center is part of the General Services Administration's continuing commitment to assist the National Park Service as the NPS works to complete the African Burial Ground National Monument. Through previous GSA efforts, construction of the memorial is underway and scientific and history studies have been completed.

The African Burial Ground Interpretive Center will be located in the Ted Weiss Federal Building at 290 Broadway. It is expected to open in 2008.

Contact: Tara Morrison
Phone number: 718-354-4523

The National Park Service announces a series of public open houses and invites your input at this preliminary stage before choosing the best alternative that will be developed into the exhibits for the African Burial Ground Interpretive Center. The center is part of African Burial Ground National Monument, a new National Park Service area in Manhattan.

The open houses will take place on September 22 and 23.

Amaze Design, Inc. will share three alternate proposals for presenting the African Burial Ground through exhibits. The exhibit planners and designers will show how they intend to distill the body of research, the interpretive stories, and major interpretive themes into messages easily understood in exhibits. In this early stage of development, attendees can expect to see a bubble diagram, a tentative floorplan, and a few illustrations.

Madison David Lacy of Firethorn Productions will also present a brief overview of the short film that is in progress.

Scheduled for completion in 2008, the interpretive center will reveal the stories of free and enslaved Africans who lived and worked in Manhattan in the 17th and 18th centuries, and who were interred in the African Burial Ground. The center will also acknowledge the civic movement credited with preserving the site and making its significance known, and will demonstrate the site's continuing relevance to American society.

Once this first phase of the design process is complete, additional open houses will be held for each subsequent phase of the interpretive center's exhibit development.

African Burial Ground National Monument is one of more than 380 parks in the National Park System. To learn more about national parks and National Park Service programs visit www.nps.gov.

For additional information regarding the public meetings, please contact the

African Burial Ground News. This special edition newsletter is produced for the African Burial Ground Project by the Schomburg Center for Research in Black Culture. Inquiries about the Project can be sent to:

African Burial Ground OPEI
290 Broadway, East End Lobby
New York, NY 10007
212-637-2019

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The Office of Public Education and Interpretation Welcomes Volunteers

Volunteer help is needed for information desk, interpretive center and event assistance. Please call 212-637-2019 with your interest.

The African Burial Ground 2006 Celebrations of Ancestral Heritage

The 3rd Annual Youth Ring Shout will pay tribute to the ancestors at the African Burial Ground celebration, *Africans in the Americas: Celebrating the Ancestral Heritage* by bringing together 2,000 youth, joined hand-in-hand, to form a circle around the four block perimeter of the New York African Burial Ground in Lower Manhattan. Join us as we celebrate the designation of the site as a National Monument.

To register your school or group, go to www.schomburgcenter.org to download a registration form. Questions? Call (212) 491-2234 or email dhollman@nypl.org

Friday: September 29, 2006

RING SHOUT CEREMONY

10:00 a.m. Children's Assembly & Ring Shout Ceremony
(Begins on Chambers Street at City Hall Park, then moves along Broadway and Centre Street to Duane Street, encircling the entire ABG landmark area.)

Noon Youth Program continues at African Burial Ground Site, Duane & Elk Streets with drummers, and performers.

OPEI OPEN HOUSE

1:00-6:00 p.m. OPEI Center interpretive exhibit, African Burial Ground historical documentaries and slide presentation; tours of commemorative art; storytelling; poetry and readings on slavery.

7:00 p.m. Jazz performance
290 Broadway Lobby

Coming Events

September 23, 11 a.m.

Walking tour for volunteers with historian Christopher Moore (starting at the African Burial Ground)

October 12-13, 2006,

6:00 - 9:00 p.m.

African Burial Ground Film Forum at 290 Broadway
Please call 212-637-2019 for more information

October 26, 2006,

6:00 - 9:00 p.m.

Volunteer Meeting: NPS and Archeology Report Update with Tara Morrison and Barbara Bianco



African Burial Ground
Office of Public Education & Interpretation
290 Broadway, East End Lobby
New York, NY 10007

www.africanburialground.gov